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Moll.

The Album  
of  
The Hirase Conchological Museum  
平瀬貝類博物館寫真帖



NEW YORK, FRIDAY, DEC. 10, 1915.

## The New York Times

### Conchology at Least Is Peaceful.

A letter written in English not the less excellent because marked by some unfamiliar use of words and turns of expression, has asked and won our sympathetic attention for the Hirase Conchological Museum in Okasaki, Kyoto, Japan. It is Y. HIRASE himself, the founder of this museum, who writes the letter, and in it he incloses what he calls "an album," though it looks like a leaflet, in which he very quaintly and convincingly reveals the true man of science.

He tells how he undertook, years ago, the large task of collecting, and making available for study, all the shells to be found on the coasts of Japan and neighboring islands. The performance of the task involved an enormous amount of hard work on the part of Mr. HIRASE and the few assistants whom he was able to train and pay, and it necessitated not inconsiderable sacrifices, some of which, as is usual, fell on the pas-

sionate collector's family. His full ambitions have not yet been achieved, but the museum now has a house of its own—a house that looks rather large and impressive as pictured on the "album"—and therein are already gathered and classified 3,000 species of Japanese mollusks, a third of them, Mr. HIRASE says, his own discoveries.

Conchology is not the most exciting domain of science, or the most productive, but it has its value, as many wise men have recognized, and many of them have been ardent explorers of this field. Mr. HIRASE, as he frankly confesses, wrote to us from motives not entirely disinterested. Like many another votary of science, he finds his investigations and achievements uncomfortably restricted by lack of money, and he more than intimates, though delicately, that it would be a pleasing manifestation of amity if Americans who are amateur or professional conchologists would contribute toward the maintenance and extension of his collection.

He does not ask for much. For \$2.50 a year one may become a Supporting Member of his society, \$5 gets the title of Special Member, and a Life Member pays anything he pleases above \$30 at once. Mr. HIRASE didn't think to inclose any bank references, but he makes a noise that sounds like that of a man who is all right.



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R-1-1 HIRASE  
Division of Mollusks  
Sectional Library

The Album  
of  
The Hirase Conchological Museum

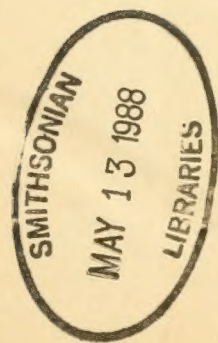


平瀨貝類博物館寫真帖

Kyoto

Published by The Hirase Conchological Museum

1915



京 都 平 瀨 介 館 發 行

(大 正 四 年)



## Preface

It was the twentieth year of Meiji (1887) when Mr. Hirase, president of our museum, moved with his family to Kyoto from his native province, Awaji, the largest island floating on the calm waters of the picturesque Inland Sea. Shortly after that he became a member of the Society of Natural History of Kyoto. In the course of time he was appointed manager of the society, and devoted himself to the duties of the position for many years. It was then that he became intimate with Mr. Marshall R. Gaines of America, Professor of Natural History at the Doshisha College, and acquired his first knowledge and interest in the study of conchology. It was about the same time also that he became well acquainted with Rev. John T. Gulick, an American student of land shells from the Hawaiian Is., who stimulated and deepened the president's enthusiasm for collecting shells.

It is now nearly thirty years since he first decided to take conchology as his special life study, and he has been engaged in collecting specimens ever since. His explorations have extended from Saghalien and the Kurile Is. in the north to Formosa and the Bonin Is. in the south. Filthy dust-heaps and ditches, brooks and rivers, swamps and lakes, dark valleys and deep forests, rocky hills and high mountains, fathomless seas and wide oceans, far away groups of isles and places unpleasing and difficult of access have not escaped his keen eye.

The species he has thus collected number as many as 3,500, of which not less than 1,000 have been added for the first time to the list of shells of the world. The species that have been named in honor of the discoverer, such as *Hirasea*, *Hirasiella*, etc. are sixty-four.

During these years he has corresponded with all noted conchologists of the world, joined the Conchological Society of Great Britain and Ireland, the Malacological Society of London and the Agassiz Association of America; and in 1910 was recommended as a corresponding member of the Academy of Natural Sciences of Philadelphia. He has freely offered his duplicates of Japanese species in exchange for foreign specimens; and this offer of his has been so accepted in every direction that he has collected a number of foreign species almost doubling his collection of Japanese shells.

It occurred to him that it was like burying treasures under ground merely to pile up in store this valuable collection, beauties of nature, numbering over 10,000. It was also his great regret that whereas the visitor to large towns and cities in the West would meet with various kinds of museums where were shown their own fauna and natural products, and find that these were doing much toward social education, side by side with other educational institutions established for the purpose, we in Japan had only a few museum, and these exhibited ancient fine arts only; and that even the Tokyo Imperial Museum had only a small lot of natural history specimens exhibited in a corner.

In the November number of his *Conchological Magazine*, 1907, he finally published his prospectus for the establishment of a conchological museum. After hard striving and diligent labour for years, he secured a site for the museum at a place just opposite and a little south of the Kyoto Zoo. It commands a fine view and is provided with easy communications. Here he successfully established with his own means a conchological museum which was limited to the exhibition of shells or whatever related to shells; and held a most successful opening ceremony on the 22nd of March, 1913. One week later he had the great honour of receiving a party of Royal Guests,— the Imperial Crown Prince and his two brothers, Prince Atsunomiya and Prince Takamatsunomiya.

The president, employed and educated certain assistants whom he sent to different parts of the empire with the view of collecting land, marine, and fresh-water shells. It can easily be understood that no small amount of money has been spent in these collecting expeditions; and that he has been giving away a great deal for specimens coming from collectors at different parts of the empire who have been working for his sake. The publication of his conchological magazine also has compelled him to sustain a loss of thousands of *yen*.

Then the construction of his museum demanded a sparing life, and the expenditure of tens of thousands. Thus he can afford to spend no more. But, finding that the admission fees,— 5 *sen* for adults and 3 *sen* for children, and the sales of articles made of shells or in the shape of shells are not sufficient to maintain the museum, he has been running about in all directions in search of a proper method of maintenance.

Unfortunately he suffered from illness connected with the gall-bladder last June. He recovered last November, but he was attacked by the same illness last February, and has been confined to his bed since. To make the matter worse, disturbances breaking out in Europe, our economic circles were depressed; and consequently he suffered no little loss in the remainder of his means. The visitors to the museum have greatly decreased in number.

Surrounded by these unfavourable circumstances, he has found it more and more difficult to maintain his museum, and yet he is determined to fight against and overcome all obstacles that he may enlarge and promote his work.

He is now quite well. We have now published this album of our museum in order to introduce to the public the general views of the buildings, both interior and exterior, and also to appeal his patrons both abroad and at home to favor him kindly with their warm sympathy, and to render him any assistance in their power.

### The Hirase Conchological Museum.

Kyoto, July 10th, 1915.



## 緒 言

明治二十年平瀬館主が其故郷淡路より京都に移住するや間もなく京都博物學會の會員となり、後擧げられて同會の幹事となり、多年其職責を盡せり、其間に同志社の博物學教師たりし米人マーシャル・グンス氏及布哇陸貝の研究者として有名なる米人ジョン・ギユリク氏と交りて大に貝類研究の趣味を鼓吹せられ、遂に之を畢生の専門と決し貝類採集に従事すること殆んど三十年北は樺太千島より南は臺灣小笠原島に至るまで、深山、深海、深林、塵塚、洋面、溝渠等各所より蒐集せられし貝類約三千五百種、其中館主の発見にかゝる新種千餘種に達し、平瀬の名を負へるもの六十四種に上り、ヒラセア、ヒラシエラの如き新屬をさへ加ふるに至れり。

館主は又世界各國の貝類學者等と交通して、大英貝類學會、倫敦軟體動物學會、米國アガシス學會等の會員となり、明治卅四年米國費府博物學會の通信會員に擧げられしが、其間に館主は日本産貝類と外國産貝類とを交換し、其種類積んで日本産の二倍以上に達したれば此合計一萬種以上の貝類標本を空しく庫中に藏するに忍びず、謂らく歐米の都市には必ず其地方特有の天産物を陳列せる博物館ありて學校以外別に社會教育の設備を有せるも我國の博物館にありては概して古美術品のみを陳列し、東京帝室博物館すら只其一隅に少許の天産物を陳列するに過ぎざるは甚だ遺憾なりとし、是に於て館主は明治四十年十一月其發行にかゝる介類雜誌々上に貝類博物館設立の趣旨を發表し、爾來拮据經營幾多の困難を排し、遂に敷地を京都府岡崎動物園の南隣交通便利風景絶佳の地に卜し、獨力を以て貝類専門の博物館を創設し大正二年三月二十二日開館の式を擧げしが、一週間の後には皇太子殿下、淳宮殿下及高松宮殿下の行啓を辱ふしたり。

館主が數名の助手を教育して各地に派遣し、海陸淡水の貝類を採集せし費用并に全國各地の特別採集者より送り來る標本に對して支出せし金額頗る多く、且つ介類雜誌及び書籍の刊行に關する損失も亦少からず、而も館主は衣食を節して貝類博物館建築の爲めに數萬金を擲ちたれば遂に該館の維遂に究せざる可らざるに至れり、然るに些少の入場料と賣品の利益にて

は該館の維持費に大に不足を生ず、是に於て館主は種々維持の方法を講じ日夜苦心奔走せしが、昨年六月不幸にして肝臓病に罹り一旦快復せしも本年二月再び病床に親むに至れり、此間に歐洲の大戦亂勃發して經濟界の不振を來し、館主の資産上に多大の打撃を受け、貝類博物館も著しく入場者を減じ、該館の維持益す困難なり。雖も今や館主は病床を離れ、萬難を排して發展を謀りつゝあり、因て今回此の寫真帖を出版し該館の一斑を廣く世界に紹介せんと欲す、内外の有志諸君願はくは一層の同情を垂れ、應分の助力を惜まざらんことを、

大正四年七月十日

京 都 平 瀬 貝 類 博 物 館



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貝殻製玩具  
後 圖

On the left, a short Japanese poem compsed and written by General  
Aritomo Yamagata on his visit to the museum.

On the right, a writing of Marquis Yorinori Tokugawa.

左は山縣老公の來館記念の和歌右は徳川頼倫侯の題  
辭共に平瀬貝類博物館創立記念帖の一部。



徳玉洞泉

大正癸丑初夏

以歸博仁



西渡居れ貝類

博物館より

毎隣蒼蒼手紙

田子宿子心あふ貝

片名に似て世に

かきこる光り

たけりし季



Part of the Memorandum-Book in commemoration of The Establishment  
of the Museum.

左は布哇陸貝の研究者且つ一種の進化論者として有名なるデヨン・ギュリック氏の英詩.右は佛國知名の貝類學者ドーチャンペール氏の題辭.これも平瀬貝類博物館創立記念帖の一部.

it is wonderful, with leaves and  
his hands that lie in the shells  
of the clams, in the quiet parts  
of the sea, in the coral fields that are  
in the un-wooded of the sea.  
There the beautiful covered sea.

John J. Lincol  
Honolulu  
Hawaii

Study on shells has ever  
been the clearest charm  
of my life and I am  
astonished that no  
more men in the  
world are devoted  
to it

W. Dantzenberg,

## THE HIRASE CONCHOLOGICAL MUSEUM AND MR. Y. HIRASE, PRESIDENT.

The museum is situated next door south of the Kyoto Zoo in Okazaki Park, across the clear, calm waters of the canal that comes from Lake Biwa, the largest lake in the Empire.

The buildings command very picturesque view: — from the north windows upstairs, we can see the Zoo and the Kyoto Commercial Museum below; when we look up, our eyes meet beautiful Mt. Hiei, the spire of Kurodani Temple, and the splendid red colored gates of the "ottemmon", the principal gates of Taikyoku Temple; the south window open to the beautiful garden attached to the museum; the Higashi-Yama hills beyond are splendidly covered and decorated with new green, and the Miyako Hotel and the roofs of Chionin Temple peep out of the green branches on the hill side.

## 平瀬貝類博物館と館主平瀬與一郎氏

此平瀬貝類博物館は京都市岡崎公園の南に在し、両者の間に日本第一の大湖琵琶湖より引き來れる清水の清流を挾み、星光明輝。北は山科區及び瑞雲寺列所を隔て、其假の山峰、里谷の尖塔、應天門の丹碧等を眺め、南は百花咲き亂れたる御園を隔て、東出の三輪宮等の聖に迫り、其間に都ホテル、智恵院等の題顯せるを見る。





## PART OF THE LOWER HALL.

Within the hall of the museum down-stairs, Japanese specimens are systematically exhibited according to the latest classification. Owing to limited space, over 1,000 species of native land shells and nearly 7,000 foreign are interchangeably replaced and exhibited from time to time. On the walls around are hung illustrations of living shells, designs, and maps of the distribution of shells; on shelves are shown various articles made of shells or in the shape of shells; in the cases in the middle of the hall are exhibited specimens preserved in alcohol or formuin, transparent specimens, swarms, parasites, symbiosis, specimens illustrating protective coloration, mimicry, variation, useful and noxious species, boring shells, monsters, specimens showing stages of development, and many other exhibits valuable for reference.

## 下階陳列室の一部

下階陳列室窓下には日本産分類標本を最新の分類法に従つて系統的に並べ、陸産千餘種と外國産約七千種とは陳列の場所なきを以て時々陳列替をなして出陳し、四壁には貝類の生態彩色圖、圖案、分布圖等を掲げ、棚には貝類利用品を飾り、中部の箱には浸液、透性、附生、寄生、共生、保護色、擬體、變異、有齒、有害、穿孔、畸形、發育順序等の名稱參考標本等を陳列す。





## PART OF THE UPPER HALL.

In the hall upstairs are shown cameo cuttings, cross sections of shells, polished shells, shell-buttons, pearls, all sorts of shell-fancy-work both from abroad and at home, wooden, hard and lacquer wares, in which shells are used; rare species, monsters, and fossils both from abroad and at home; shells for the game "Kaiōi", boxes for the shells, shells of prejudice, showy specimens for ornaments, busts of natives wearing on their necks shell-necklaces, fresh water aquaria and other objects relating to shells.

On the walls are framed and hung royal songs written by Emperor Meiji, paintings of shells by noted modern artists both abroad and at home, portraits of conchologists in every country and an illustration of the game "Kaiōi". The iron fences, the outside walls, the doors at the entrance, the screens, chairs, fans, tea-cups, trays, tea-cakes, and all articles of furniture, are decorated with shells or something in the shape of shells.

## 上階陳列室の一部

上階には伊太利式彫刻を始めとして切貝、磨貝、摺貝、貝釦、眞珠、螺鈿、内外各種の貝殻利用品、貝形應用の陶磁器、木器、漆器、金屬器等より内外の珍貝奇殻、化石、貝覆の貝、貝桶、迷信の貝、愛敬用の貝、貝飾を着けたる蕃人の胸像、水族飼養器等に至るまで苟も貝に關する者は盡く網羅し、上には明治天皇陛下御製の和歌、現代和洋畫名家揮毫の貝圖等を額として掲げ、壁間には各國の貝類學者の肖像、貝覆遊戲の圖等を飾り、其他館外の鐵柵、外面及入口の壁より館内の衝立、椅子、團扇、茶器、其他の器具、菓子等に至るまで苟も介館の物とし云へば盡く之れ貝畫ならざるは無し。



## GENERAL DISTRIBUTION OF JAPANESE LAND SHELLS.

As the Japanese empire has enlarged, it has become more and more difficult to illustrate the distribution of our land shells on such a comparatively narrow and small tablet, for there is not sufficient space for drawing large enough maps of the empire. The maps of Ou, Hokkaido, and Saghalin are here reduced; and the positions of the Bonin and the Loochoo Is. are changed.

A specimen shell is placed on its own locality, and thus how our land species are distributed throughout the empire may be understood at a glance. For example, specimens of *Eulota pesiampahara* and its varieties are placed on the maps of Japan Proper, Shikoku, and Kyushu; *Mundania* on the Bonin Is., *Dolichoeulota* on Formosa, and *Eulota blakeana* on Hokkaido, in order to show that species or subspecies of these specimens abound in those districts.

## 日本産貝類分布一斑

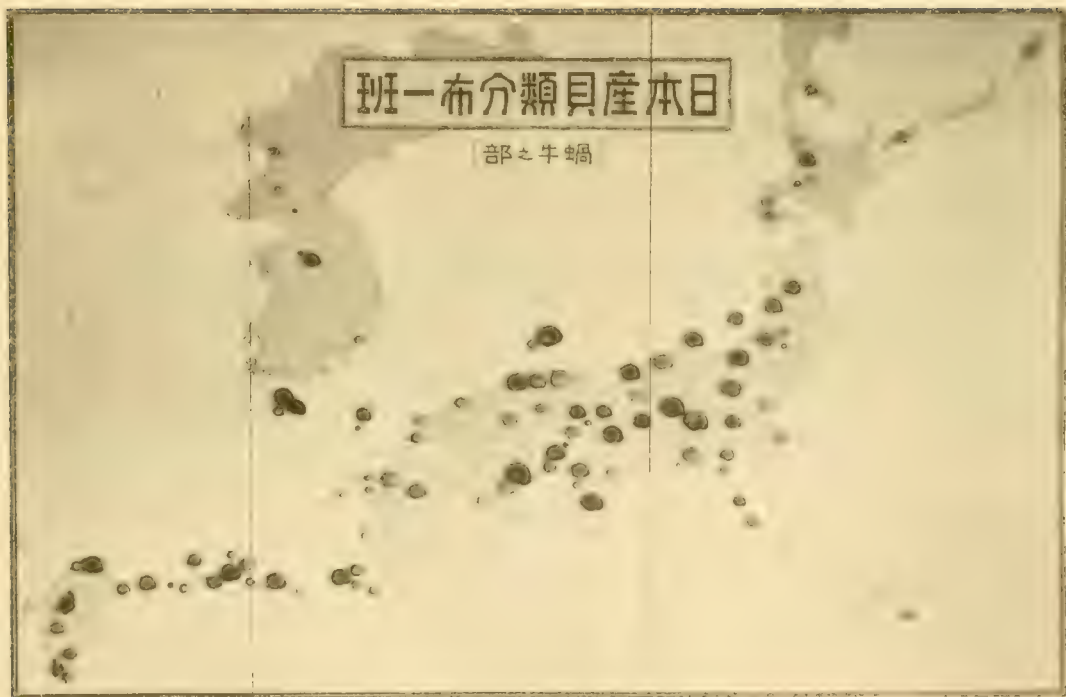
### (蝸牛の部)

我大日本帝國の版圖擴張するに従ひ、比較的狭き額面に大きく之を畫かんこと益々困難となりしを以て、本圖にありては奥羽、北海道、樺太等を縮小し、琉球、小笠原島等の方向を變じ、専ら各地上に特産の蝸牛殻を貼付するの便を圖り、本邦産蝸牛類の分布を一目瞭然たらしめんことを期す。例へば本州、四國、九州地方にはミスヂマイマイの種族多く、小笠原島はカタマイマイ屬に富み、臺灣にはナガマイマイ屬を主産、北海道にはプレーキマイマイの類を産するが如し。



日本産貝類分類一覽

蝸牛之部



On the left: -- This tablet of specimens is intended to show the relation and resemblances of the four species: *Enlita pacifica* Pfr., *E. maculenta* var. Kob., *E. lukunana* Sowb., and *E. collizana* Crosse.

Dextral *Enlita*, the most common in Japan, has a large number of resembling species. These numerous species can be, however, traced to four original ones; and these four are, moreover, so closely related, and bear such resemblance that when many specimens are arranged properly, the cleverest analyst can not tell one from another.

On the right: -- Distribution of land shells in Japan. The colored part in each map shows the locality of the species, of which a specimen or two are attached to the bottom of the map.

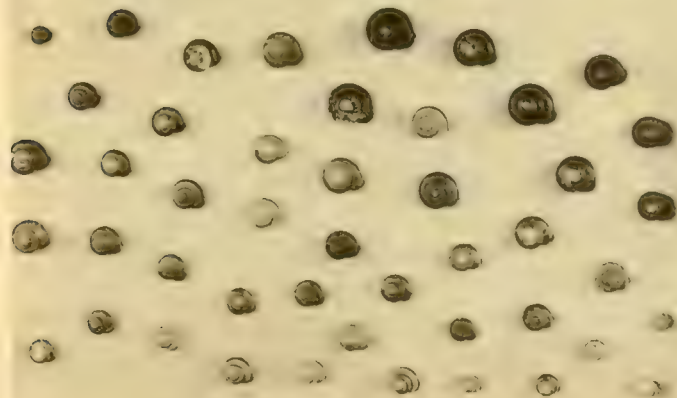
### 日本産普通蝸牛四種の連續 (左)

本邦内地に普通なる右巻蝸牛は種類頗る多きも之を比較し、研究するときは略ぼ四原種に歸するが如し。四原種とばヒメザマイマイ、クロイハマイマイ、ヒトメザマイマイ及びロオロマイマイにして、共に最も普通なるものなり。更に種と種とを混むるときは、此四種も交互に相接近して遂に一に歸するものゝ如し。

### 日本に廣く分布せる陸産貝類の例 (右)

ツヅミガヒ、ヤマホタテガヒ、ヤマクマ、ヤマタニシ、ケハタメマイマイ、ウスカハマイマイ、ホソチカチヤウジガヒ、ヒトメザマイマイ及びヒメナガヒの分布範圍を地圖上に示し、實物の目録一ツケを添附す。

本日産普通蛸半四種の連続



本日産の蛸を分けるための目録



### THREE SPECIES OF PLEUROTOMARIA.

This genus is mostly found in the seas about the West Indies, Japan and the Molucca Is. It must have existed in great numbers in prehistoric periods, for their fossils are found abundantly in all parts of the world, and the species of fossils collected and determined up to date are over 1,100. It had been believed an extinct genus up to 1850 when a shell of a recent species was found. In 1871, a living species was found by A. Agassiz.

The number of species well known to the world was five until Dr. Pilsbry found another new species among the specimens from Tosa, Japan, which our president had sent him for identification, and named it *P. hirasei* in honor of its discoverer. So there are now six species in all. The characteristic of this shell is a deep slit at the upper edge of the lip.

The specimen on the left:—

*P. salmiana* Rolle.

The middle:—

*P. beyrichi* Hilgendorf.

The right:—

*P. hirasei* Pils.

### 長者貝三種

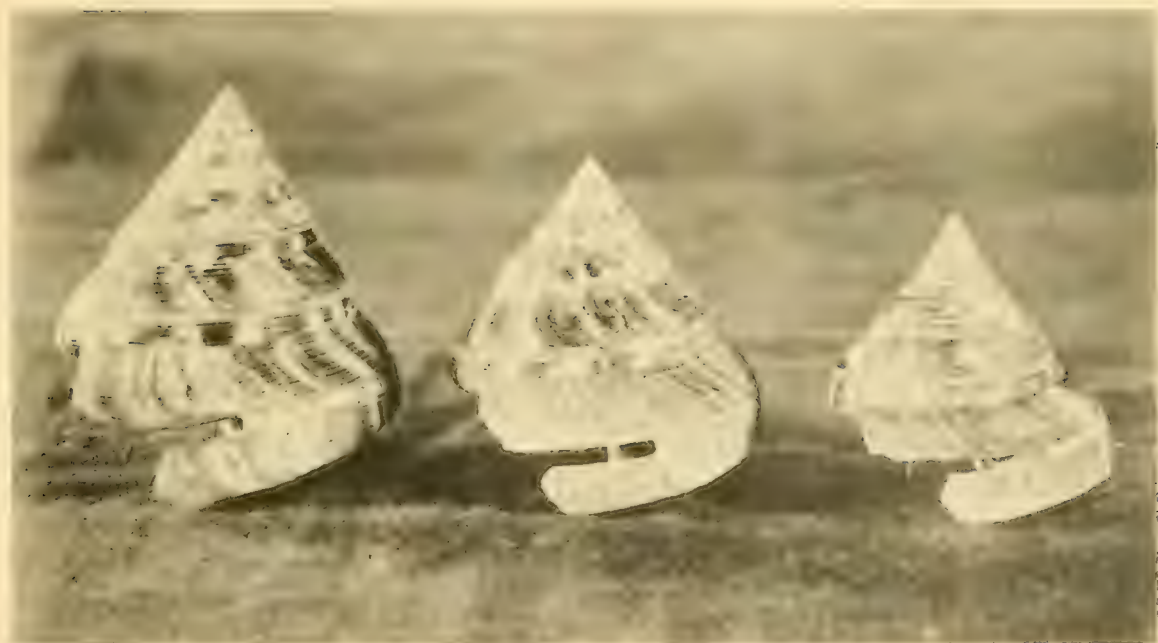
ブリュロトマリア屬(翁戎類一名長者貝類)は西印度、日本及びモロッカ諸島等に産し、化石は千百餘種あり、己に絶滅せしものと信ぜられ居しが、西曆千八百五十六年始めて現生の殻(*P. quoyana* Crosse and Fischer)發見せられ、千八百七十一年エー・アガシス氏(A. Agassiz)始めて肉付の生貝を發見したり、從來五種ありしがビルスブリー博士は館中のよりし十倍の一種にヒラセイと命名せられたるを以て合計六種を算するに至れり、外唇に深き切込あるを本屬の特徵とす。

向つて左 コシタカオキナエビス(新稱) (*P. salmiana* Rolle.)

中 央 オキナエビス (*P. beyrichi* Hilgendorf.)

右 端 ベニオキナエビス(新稱) (*P. hirasei* Pilsbry.)





JAPANESE RARE SHELLS. ( $\times \frac{2}{5}$ )

日本産稀貝 (五分の二に縮小)

*Latiaxis deburghiae* Rvc.  
(var.)

チキヨウニン

*Architectonica  
acutissima*  
Sowb.

ウスバグルマ

*Tonna pyriformis*  
Sowb.

ナシヂミヤシロ

*Murex hirasei*  
Dautz.

トサツブリ

*Thatcheria  
mirabilis* Angas.

チマキボラ

*Capraea hirasei*  
Roberts.

オトメダカラ

*Guinillea uniplicata*  
Sowb.

ウスヒタチオビ

*Epitonium  
scalare* Linn.

オホイトリケ

*Chrysodomus hirasei*  
Pils.

チヂメキバイ

*Astrea  
abyssorum*  
Schepm.

アザミガヒ

*Chrysodomus  
unicus* Pils.

モロハバイ

*Psephaea concinna*  
Brod.

ニシヒタチオビ

*Clavella ramosa*  
Dkr.

ハマユフ

*Latiaxis pilobvi*  
Hir.

バグルマミヅス

*Epitonium magnificum*  
Sowb.

ナガイトカケ



## A SWARM OF SILIQUARIA CUMINGII.

Some kinds of shells often occur in large masses of irregular shape.

This illustration shows a swarm of *Siliquaria cumingii* which have bored into a sponge. This specimen is one foot and two inches long, and nine inches wide.

The shells appearing on the surface number not less than 120.

This species is closely coiled in the earlier whorls, but towards the last whorl it is irregularly and variously twisted like a worm. A long fissure, or series of holes, runs along a considerable part of the shell.

## ミ、ズ貝の群生

貝類は往々無数に群生することあり。本圖はミ、ズガヒが一種の海綿中に群生せる状態にして、標本の長一尺一寸幅九寸表面に見られたるミ、ズガヒの數百二十に上り一種の美觀を呈す。ミ、ズガヒの螺層は始部は密に螺旋せるも次第に不規則となり相離れ、蚯蚓狀を呈す。螺層の上面裂目を有す。





## SHELL MONSTERS.

There are shell monsters as well as monster animals and plants. These monsters are various.

1. scalariform; 2. carinated; 3. acuminate; 4. sinistral; 5. dwarfs; 6. giants, etc.

Upper row, left:— *Pterocera lambis* whose shape and number of finger-like processes at the outer lip are abnormal.

Upper row, right:— *Halotis gigantea* with two series of holes.

Middle row, left:— *Polinices didyma* whose last whorl is abnormal.

Middle row, right:— *Purpura muricata* attached to the upper valve of *Purpura lapidea*, the sculpture or radiating ribs of which are reproduced on the upper valve of the former.

Lower row, from the left:— *Lutixaxis japonicus* with a bending spire; a sinistral monster of *Turbo coronatus*, that is, an *obliquespiral* specimen; a carinated monster of *Atrypa reticularis*, *Lutixaxis japonicus* whose canal is distorted.

## 畸 貝

上段にも二種ある。左は貝の肩節に異常をきたすもの。右にも種々あり。糸状骨形、龍骨畸形、尖頂畸形、左巻畸形、矮畸、巨畸等之れなり。

本頁上段向つて左は畸形兩妹貝にして、外唇の指状突起多く、且つ奇形す。右は畸形の石決明にして二行の刺孔を有し、下段は向つて左より螺層の間に天女殻（*Strophomena*）の左巻畸形即ち外右巻（大正（昭和）の糸状畸形、水産省の至る長辛島、中津川のミナモトに埋没貝類が早し。右はミナモトのミナモトのイタナギに附着するものにして、イタナギの放射肋を横したる放射肋あり。









## A COLLECTION OF SHOWY OLD SHELLS.

(A set of ten boxes, two folders and a picture-roll)

This collection has been preserved with great care as one of their treasures in a certain famous old family of Omi Province. In the boxes, are several interesting contrivances and designs such as waves, flowers, diamond shapes, etc. Each section has an elegant name which is, however, almost insignificant to foreigners.

The picture roll is a very unique book, an illustration of a sea shore strewn with numerous, beautiful, colored shells; of which the names are respectively indicated.

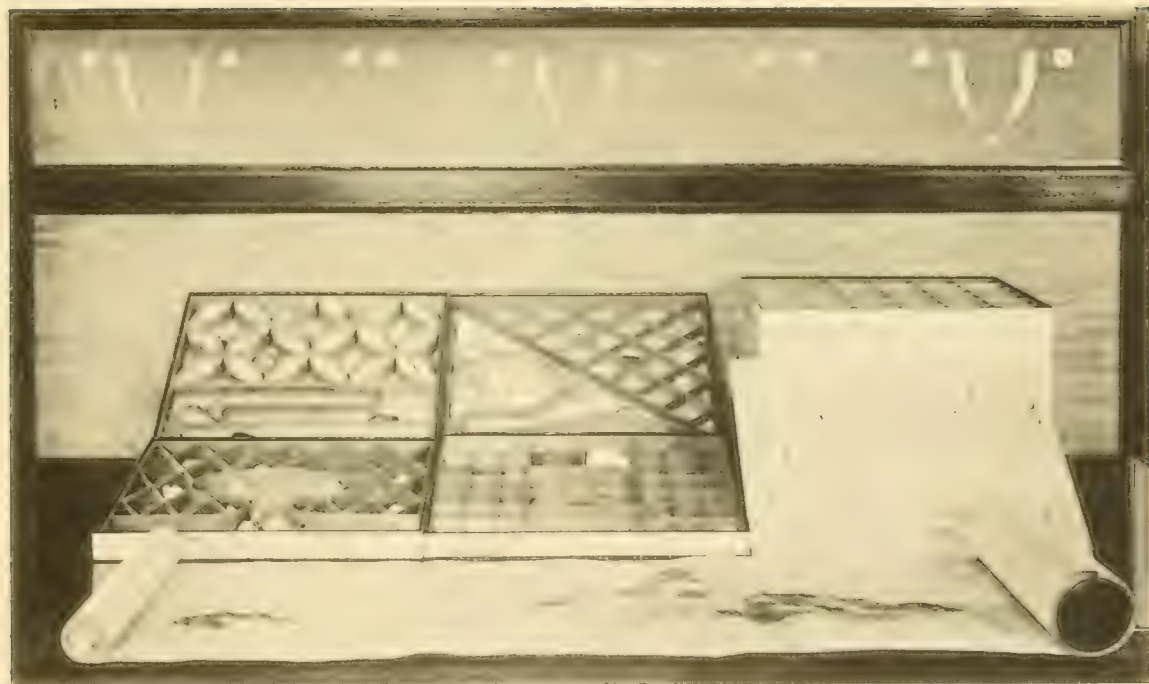
The writing above the roll is a folder illustrating the Bay of Futatabi. Brilliant colored shells are painted below, and above are written short Japanese poems on the shells below.

## 日本古代觀賞用貝類

(十函一組 附折本二冊及繪卷物一軸)

本品は江州の或舊家に昔より秘藏せられてしものにして、箱の區劃に浪形、花形、菱形等種々の趣向を凝らし蓋氏貝、狀仙貝、嘉定貝、七夕貝、十二月花鳥貝、長巻、錦の垂、百貝等の優美なる名目を附し、古雅愛す可し。

向て右の折本より「見浦」を題する二門書にして、下に貝類の彩色圖を畫き上に一々和歌を題せり。又前に展げたる繪卷物は海濱の圖に無數の貝類彩色圖を按配し、一々其名を記入せる珍本なり。



## CAMEO CUTTING.

Some kinds of shells have various colored layers. For example, *Cypraea zebra* has a thick pale ground, two coats, whitish and purple, under the brown, spotted, smooth outer layer. If these colored layers be well cut, the figures stand out clearly. Such cuttings make good ornaments on tables or mantles. This art of cutting was first tried in Italy in 1800. It is now popular and flourishing in Genoa, Rome, and Paris. In the neighbourhood of Naples, a school has been established for training in this art.

In the illustration, that upon the left is *Classis Cometa* with the figure of a Japanese singing girl playing on "tsuzumi".

The middle one:— *Cypraea tigris* with a cutting of "Kiyomizu" temple.

The one on the right:— *Cypraea tigris* with "Kinkaku" temple.

## 貝 カ メ オ

元來貝殻には種類により種々の色層より成るものあり。例へば星寶の如きは表面に紫點を散布し日つ褐色を雜たる層層を有し、次に帶青層、次に紫層、最下に帶着白色の厚層を有せるを以て、之に彫刻を施し、巧に其色層を利用するときは精巧なる圖畫を現はすことを得、室内机上の裝飾品となすことを得。此技は西曆千八百二十年始めて伊太利にて試みられ、現今セノ、ノ、コマ及び巴里等に盛に行はれ、ナポリ附近には彫刻學校ありて此法を練習せり。

本圖は向て左より城を打てる日本美人を刻せる唐冠、清水寺を刻せる星寶(寶貝)及び金閣寺を刻せる星寶なり。





## APPLICATION OF SHELL FORMS TO MAKING PICTURES. (above)

Though fancy-work of cut and polished shells is comparatively easy to make, and so is found in abundance, pictures made of shells in their original form are more difficult and hence seldom found.

The picture on the tablet here exhibited was designed by a prominent artist, Gyozaan Asahi of Kyoto, who once exhibited a carving in the late Anglo-Japanese Exposition, and received a Grand Medal.

The flower petals are made of *Scutus*; stems and pistils of opercula of *Turbo*, and the rocks of Pearl Oyster, *Perna*, a fresh water mussel, etc. The composition is a splendid example of workmanship.

## SHELL-FLOWER-VASES. (below)

Upper row, from the left, *Mitra episcopalis*, *Charonia tritonis*, *Tenbra maculata*.

Middle row, from the left, a young layer vase of *Charonia tritonis*, *Charonia tritonis*, and *Mitra episcopalis*.

Lower row, from the left, a flower vase made of two pieces of body whorls of *Tenbra maculata*, burnished until the nacreous layer appears. The smaller piece is put inside down, and the larger one is put on it. *Charonia tritonis*, *Mitra episcopalis* with nacreous layer worked, *Tenbra maculata* in its original form; *Charonia tritonis* and *Cymbium indicum*.

## 貝 殻 利 用 の 額 (旭玉山氏作濱菊の圖)

貝殻の原形を其美術的に利用するは容易の事に非ず。岩石には牡蠣の潤滑せる厚貝、玳瑁石貝、孔雀貝、苦里貝、鳳凰貝、烏足、菊化工、螺、寛を厚く、此等には乙女笠を、貝口の裏を花の表に、貝の表を花の裏に擬し其間に蛤粉(蛤粉は牡蠣の殻を焼て製したるもの)塗上の二端を加へ、半圓の母さ鑿の潤滑したるものとは厚貝を裁て之を刻し、同じくをを作るにも手を代へ、手を代へて變化を加へたる精巧な繪なる螺貝(螺貝)に擬するに似たり。一層を以てせる厚貝に似て、又岩石に「山雲」の作るに地がある名作と謂ふ可し。少し、離れて之を飾るけれど、海の趣貝は打寄せるる波の趣を現はし、岩にも更行を主し、作者をして動土を走る波の音を聞き、海風の音を搖かすをみるの味あらしむ。

## 貝 殻 利 用 の 花 瓶

上段向て左より四鉢筆、法螺貝、大瑤珠、算、白瑤、ツノヤシホの吊花瓶、草紙貝、天狗貝の吊花瓶、下段は夜光貝の螺層を削り其外層を去つて瑤珠を見せしもの、一層を取り其西洋を白接着せるもの、ヌガヤシ、一層、鵜飼貝の真珠層を見せしもの、天然の儘の夜光貝、ニシキミナシ及び春風なり。



## SWORDS-SCABBARDS AND RACK WITH SHELL DESIGNS.

(With the exception of the long sword, an exhibit belonging to Shōnosuke Kishimoto)

The scabbards are ornamented by shell-work set in, then completely covered by repeated layers of black lacquer furnished until the shells were again visible. Careful examination reveals elegant workmanship. Clam and Turban shells with their opercula, Turban shell whorls, inner valves of Tellen shells, and young clams all appear; edges of shells buried in lacquer peep out in the shape of circles, and upon the scabbard of the shorter sword are *Solenotellina olivacea* retaining their original shape and yet appearing in the form of waves.

The sword-guards and rivets also are ornamented with shells or in shell-designs.

The rack is an old piece of lacquer-ware ornamented with pieces of nautilus layers of shells and artistic designs.

The scabbard is unique, and has been preserved in Count Otani's family as one of the treasures of the West Hongwan Temple. Its pommel and cantle are covered with a bamboo design of shells.

## 貝殻利用の刀劔及青貝細工刀架

(大刀の外 岸本正之助氏出品)

大刀の鞘は黒漆塗にして其柄と腰紐と其否きを問はず種々の貝殻を塗り込み或は腰に鱗鯉の縦半を見はし、或は紅白幼魚等の内面を見たり或は其縁のみを環状にあはし、小刀の鞘は硝子を壓し破り全形を存して波形をなす様に塗り込み、鐔、小柄、目貫等に至るまで皆貝形、貝模様を附す。

刀掛は螺鈿黒塗に山水人物入の古風の漆器なり。

又向つて右方の馬堂はもと向來領寺に秘藏せられし物にして、磨きたる鯨の瑣瑣皮鱗を全面に塗り込み、前後に青貝の竹模様を加へたる無双の珍品なり。





## BUSTS OF NATIVES OF PACIFIC ISLANDS. THEIR NECKLACES AND OTHER SHELL-ARTICLES.

Upper row, from the right, Chains of land shell, yellow *Hiloma*; the bust of a Samoan woman wearing necklaces of marine shell, *Nerita*; necklaces of *Oreola* made by natives (above); and shell ornaments used by the natives of Micronesia, presented by Dr. John T. Gulick of Hawaii (below); the bust of a Tongan woman wearing a necklace of marine shell, *Margarella*; a bag having many specimens of *Acadurio* knitted in by New Guinean natives.

Middle row, the two axe-shaped bars are contrivances used by New Guinean natives to ward off arrows; between the bars, is a necklace of *Olivin* and a chest-ornament made of round pieces of a Giant Clam by natives of the Solomon Is.

Lower row, from the right, necklaces of land shell, *Pectada*; a fishing string and a hook, the latter made of *Melospirina maxima*, used by Australian natives; a kind of chisel made of a piece of a Giant Clam, thought to have been made in the stone age.

(These busts were made by Mr. Seisuke Inouye, a noted doll maker of Fukuoka, according to the designs of the late Prof. Shogoro Tsuboi)

## 南洋土人の半身像と貝製頸飾并に土人用貝殻製品

本々南洋土人の胸像は前東京大學教授坂井正五郎博士の考案により博多人形製造家井上清助氏の製作せしものにして、向つて右は海産ママガサ類の頸飾を帯びたるサモア女子の像、其右に掛けたるは陸産黄色ヤマキサバ類の連鎖、左は海産マレキナラ類の頸飾を帯びたるトンガ女子の胸像、其左に掛けたるはニューギニア島土人がムシロガサ類にて編成せし袋、中央に掛けたるは同島土人作海兎類の頸飾其下なるは同枕貝の頸飾、ミチエン・キユリック氏寄贈のクロトシア土人の貝飾、前面に横はれるはニューギニア土人の矢を受け留むる器具、本邦石器時代の器具、南洋土人所用の腕環、ソロモン諸島土人製碑礫の胸飾、ミラソン島土人製笥貝の鶴嘴、陸産カサバ類を貫きて作れる頸飾等なり。



## CHALK AND DOLLS.

Chalk was formerly called clam-powder in Japan, for it was made from ashes of clam or other shells. It is nowadays mostly made from ashes of oyster shells. Formerly it was used as medicine and as paint for painting pictures or the faces of dolls.

Yasé and Uji, near Kyoto, are well known places famous for chalk-making.

Four bottles on the right contain chalk: two doll-heads in front of the bottles are specimens, to which chalk has been applied.

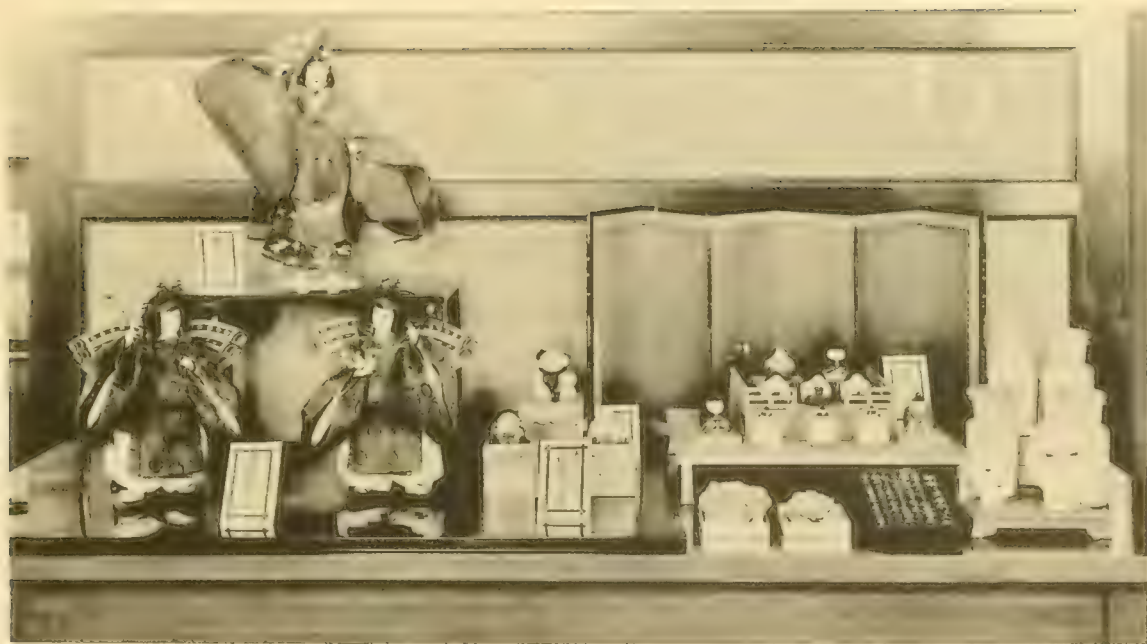
To the left of the bottle are a set of dolls called "Marubina", that is, round dolls, and specimens of "Gosho-Ningyo,"—dolls once used in royal families in Japan.

To the left of these are "Fukusuke and Otafuku", dolls representing a peaceful, happy couple in olden Japan. On the extreme left, boy dolls are playing the "Butterfly-Dance", and behind them a No-dancer doll is playing "Hagoromo" or a fairy-dance, one of the most famous of Nō-dance plays.

These dolls all well illustrate the use of chalk in painting.

## 胡粉と人形

胡粉は元蛤粉と書し、名義其他の貝殻を焼きて製したりしが今は多く牡蠣の殻を焼きて製す。胡粉は古來業用、繪具或は人形顔料等に使はれ、京都府内にては宇治、八瀬等にて製作せらる。圖の向つて右端にある四個の瓶は胡粉、其前なるは白粉を塗りたる二個の人形の首（半製品）。其左は十人一首の丸舞、其前なるは胡粉の原料なる牡蠣の殻、蓋にある人形の首は御一人形、お多、手紙、胡蝶の舞、及び龍宮の羽衣人形等にして、此等は皆胡粉を利用して製作せるものなり。









A HELMET WITH CLAM-SHAPED ORNAMENTS  
AND  
SMALL SWORD-FITTINGS ORNAMENTED WITH DESIGNS OF SHELS.

(Exhibited by Mr. S. Kishimoto.)

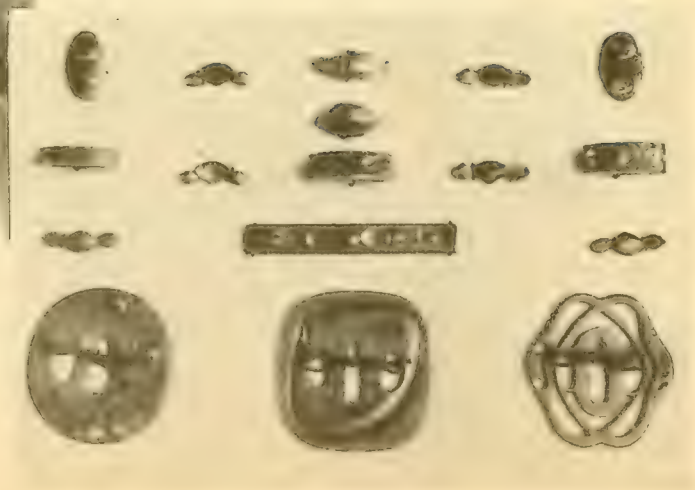
The helmet is ornamented with two wooden clams lacquered black.

The small sword-fittings and sword-guards also have pieces of clam-shell or designs in the shape of shells.

蛤形應用兜及び蛤形應用刀劔小道具

(岸本正之助氏出品)

兜・鉢には左右、海老の甲殻蛤殻を飾り、刀劔の小道具及鐔にも蛤形・蛤像様を有す



### SHELL-SHAPED POTTERY AND PORCELAIN.

Upper row, from the left :— a water color porcelain flower-vase with designs of shells in relief (exhibited by Mr. A. Her Schun), a clam-shaped pottery cush with it (exhibited by Mr. Teian Itô); a pottery flower-vase made in the shape of *Cymbium ethiopicum* (exhibited by Mr. Seizan Kawamura).

Lower row, from the left :— pieces of pottery made in the shape of *Hippofus*, *Pecten yessoensis*, and *Halictis*; 12 shell-shaped buttons for suspending pouches; pieces of pottery made in the shape of *Halictis*, *Turbo*, and *Meretrix*.

### 貝類應用陶磁器類

上段向つて左より水色花器貝形花瓶（清風山平氏出品）蛤形陶器着（伊東陶山氏出品）ツノヤシヨ形陶器花瓶（河村靖山氏出品）

下段中央樂壇貝形縁付十二個。左シヤイウ形。帆立貝形。石決明形の陶器。右石決明形。蠔螺形。重蛤形の陶磁器





## HUMOUROUS PICTURE ROLLS OF GENERAL "ABALONE", LADY "CLAM", ETC., REPRESENTING TURBAN SHELLS, ABALONES, AND CLAMS. (above)

Nothing is known with regard to the artist or when they were painted. There is evident pretent both in painting and in composition. Humour is apparent in such personages as Turban "Saburo", Razor Shell "Matachi", etc. The dialogue is very old fashioned. The men have each an abalone or a turban shell on his back, and the ladies wear clam shells.

## PICTURE-ROLLS OF "KAIWASE". A GAME OF COMPARING SHELLS. (below)

(from the "Talks of Chunagon Tsutsumi")

"Kaiwase" and "Kaiji" are often regarded as almost the same sport, but in reality they are quite distinct. "Kaiwase" is a game of comparing and judging the superiority of shells which have been brought in by the players. As to details, one should study "Talks of Chunagon Tsutsumi". Briefly speaking, this game was begun by two players, who produced their shells and put them in front of the umpire. The latter closely examined the specimens, and judged by the shape, coloring and poems written inside, which was superior. Then these two were followed by two others to be judged in the same way, and so on.

(This book was written in 925 A. D. It is said to contain the first Japanese stories, and is attributed to Kanesuke Takamura, who lived on the banks of the Kamo River; hence its title "Talks of Chunagon Tsutsumi", "Tsutsumi" meaning "banks". It consists of 10 volumes; no. 6 treats of "Kaiwase".)

## 鮑大將 蛤中將姫繪巻物 (上)

作し年代共に不明なるも、書装と筆共に考れ、書装は茶を帯び墨翠の二色、馬の又二色の面白き名ありて言語書等も頗る古風なり。

## 貝合繪巻物

(堤中納言物語による、旭草一筆) (下)

貝合は「貝合せ」と同一事とせらるゝも、今全く別項の巻物にして、貝合は各人自己の蒐集にかゝる貝殻を携へて會合し、之を並列し、判別ありて其優劣を争ふ。要領は堤中納言物語に出づ。(右の事は別に其條下に記載せるを以て、そゝを參照あわ)

「堤中納言物語」は今より約九百九十年前、即ち徳元千五百八十年代の著作にして、我國短篇小説の鼻祖と稱せられ、藤原兼輔の著なりと云ふ。兼輔は京都鴨川の堤下に住せしを以て堤中納言と稱せられたり。此書十帖に分れ其第六帖は即ち「貝合」なり。



## ARTISTS AND THEIR PAINTINGS.

The most prominent artists in Kyoto have given Mr. Hirase their warm sympathy in his sincere endeavors, and have presented him with various fine pictures of shells painted by themselves.

These have been framed, and hang on the walls of the upper hall. The artists are as follows:—  
Keinen Imao, Gyokusen Mochizuki, Shōnen Suzuki, Takeshiro Kanohagi, Shunkyo Yamamoto, Kwakō Tsuji, Kwaigen Ito, Ōoku Kijima, and Henry Bowie (an American).

The picture of "Daruma", an old Buddhist priest, on the right, was painted by Mr. Shōnen Suzuki, who was so kind as to send it to the president to console him when he was confined to his sick bed. Close examination will reveal that the features are formed of various species of shells. Of the others, one above is Mr. Mochizuki's and the other Mr. Imao's work.

有京都の有名な「畫伯」は、此君主の熱心に同情を表し、種々の貝圖を作りて之を寄贈せられたれば一々之を額として上階の壁上に掲げたり。此所には今尾景年、望月王泉、鈴木十一年畫伯の貝圖を掲ぐるも此外にも鹿子木孟郎、山本春舉、都立三香、伊藤快彦、木島健谷、來人武蔵等「畫伯」の貝圖もあり。向て右は鈴木十一年畫伯が特に君主の病氣見舞に揮毫せられたる貝畫し不倒翁の圖なり。

# 不倒之酷不修

甲寅五月作此不修而周以修  
 每觀此一畫則不覺病後之生趣  
 在也 金瓶梅本手澤



不倒之酷不修



不倒之酷不修



**"HABUTAI" (SILK CLOTH) WITH SHELL-DESIGNS.  
PRESENTED BY MARQUIS Y. TOKUGAWA, AND SECTIONAL SHELL  
DESIGNS BY THE PRESIDENT OF THE MUSEUM.**

The specimens on the left show the external beauty of shells, and those on the right wonderful, strange views of the inside. The outside beauty consists of shapes, markings, brilliant coloration, and carving, while the wonders of the inside are found in elaborate combinations of various sections of shells — longitudinal, inclined, and cross.

When we think of the fact that the outside beauties and inside wonders are closely connected with each other in making designs, we can understand that these figures are the best models for Japanese artists and technologists.

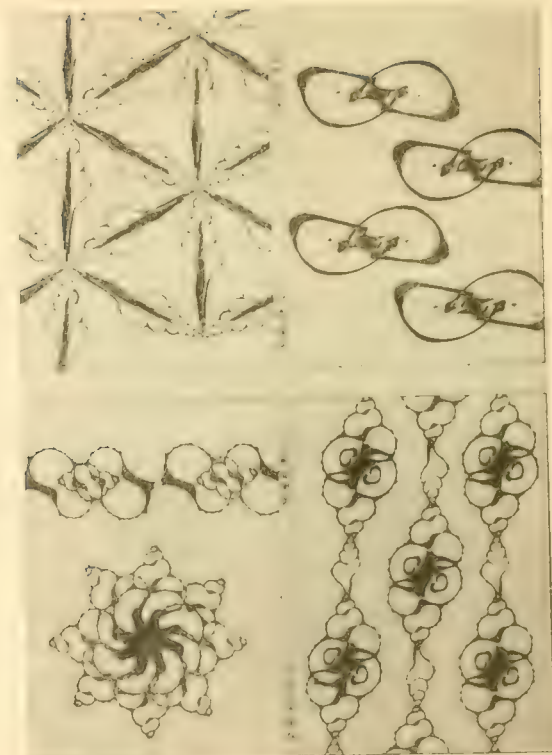
Upper row of designs, on the left: — Combinations of longitudinal sections of *Luxum*; on the right, those of *Cypraea*. Under row, both are of longitudinal sections of *Turbo*.

貝模様羽二重（向つて左・徳川頼倫侯寄贈）及び  
“貝殻断面圖案”の一部（向つて右・平瀬與一郎著）

左は貝殻外部の華麗を示し、右は貝殻内部の奇工を見出す。外觀の美は形状・彫刻・光澤・彩色・斑紋に著しく、内觀の奇は直井層様の断面に現はる。而して内外美觀の取捨配合の如何は直ちに圖案の巧拙を生ずるを思はれ、左右共に美術工藝家の參考たるに足らん。

右圖の上段左は長辛螺の縦斷、右は寶貝縦斷、下段は左右共に蠔螺の縦斷なり。





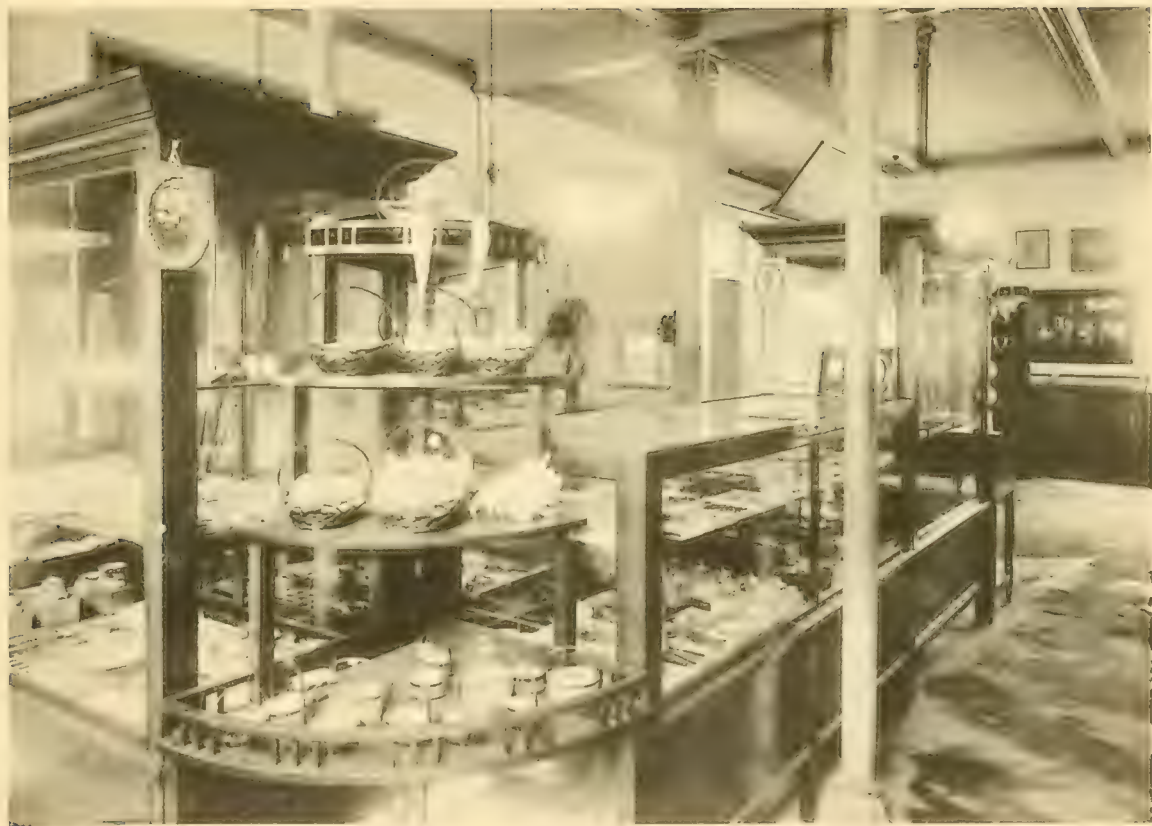
STORE-ROOM AND LABORATORY.

貝類貯藏并に研究室



PART OF THE SALES-DEPARTMENT.

館 內 賣 店



## CHILDREN'S EXHIBIT-ROOM.

It is the president's great regret that no city or town in Japan is provided with any suitable place, both interesting and instructive, for the pastime of young people. He therefore opened a children's room as the first step in his plan of establishing a children's museum. There are to be exhibited all sorts of dolls and toys, representing the manners and customs of every country, special products, landscape post-cards and various models. The models of the sea bottom, and of the shell gathering at low-tide, on the next page, illustrate the nature of his purpose.

## 小 供 博 物 室

当主は異國の都會に幼年男女の健全なる遊樂場少きを慨し、我々博物館内に特に小供博物室を設け、以て兒童の博物興味を鼓吹し、漸次發展して遂に小供博物館を設立せんとするの希望あり。本室の内容は世界各國の風俗人形玩具特産物、風景繪草書、各種の模型等にして次に納むる海底模型及沙丁魚模型は其例である。





### A SEA-BOTTOM MODEL. (above)

Nothing convenient and suitable for cultivating marine shells is found in the city of Kyōto, for it is more than 30 miles to the nearest sea shore. So the museum cultivates merely certain fresh-water species.

Our president, regretting this, intends to make some models of the sea-bottom similar to that in the illustration to make up for this lack, and also to bring the world under water to the light.

### A MODEL OF "SHIOHIGARI", SHELL-GATHERING AT LOW TIDE. (below)

In olden times in Japan, in April, in the time of the spring-tide, people went on excursions to the sea-shore, where dry beds were to be found at the ebb-tide. While the waters flowed far away, they had a good time, catching fish, or shell-fish. This was called "shiohigari", that is, shell-gathering at low tide, an old custom still observed by some near the sea-shore.

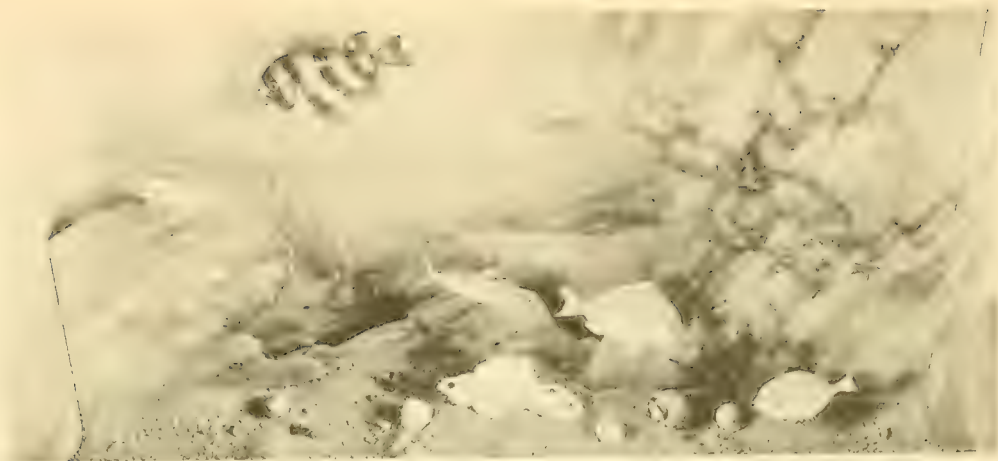
The model here exhibited shows what a good time these young boys and girls had in the shade of the green grass on the beach, gathering drifted shells on the white sand. Such scenes are often to be met with at Sumiyoshi, Maiko, and Enoshima.

### 海 底 模 型

最近の海も十数里を隔てたる京都にありては海産貝類を飼養するの便を有せざるを以て後日類博物館にありては僅かに淡水産の貝類を飼養せるのみ 故に貝類を補はんが爲めに數個の海底模型を製作し以て海中の狀態を眼前に髣髴たらしめんことを期す。本模型は其一例なり。

### 汐 干 符 模 型

我國にては昔より陰曆三月大潮の頃、退潮に乗じ、干潟に出て、貝類を拾ひ、童類等を漁り樂む風俗あり、之を汐干符と云ふ。本模型は青田の臺、白砂の上に幼年男女が寄せ貝を拾へるの景にして、住吉、舞子、江島等に往々見る所なり。



TOYS MADE OF SHELLS OR IN THE SHAPE OF SHELLS.

貝 殻 製 玩 具

貝細工屏風、貝拾人形、小兒用兩入貝類標本、富貴貝、張子蛤、貝笛、ガラガラ、貝細工の帆船、乳母車等、



## THE MUSEUM GARDEN.

Our present museum buildings are not large enough to exhibit the whole of our large collection, of which only one-third is now shown. Finding it necessary to have an additional building in the future, we have left a space unoccupied at the back of the museum for the site of such a building. At present flower-beds and artificial hills occupy this site.

## 後 園

本館所蔵の植物標本は頗る豊富にして、現在陳列せる所は僅かに其三分の一に過ぎざれば、少くとも更に一棟を増築するの必要あり、故に本館の後方には多少の空地を存して、暫らく此所に假山を作り、花壇を設け、以て他日の發展を待つこととせり。





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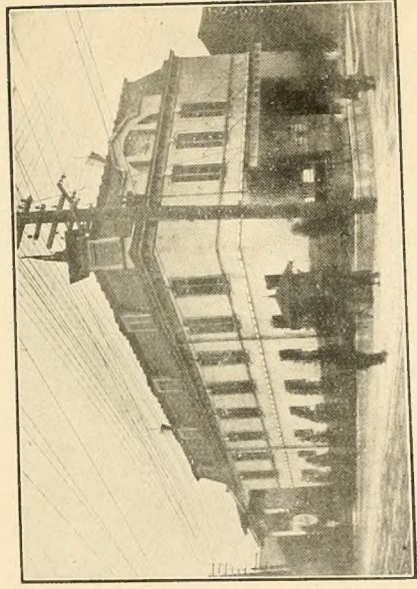
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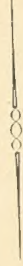
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振替東京一二〇五二

Application for Aid and Support  
in connection with  
the maintenance of



The Hirase Conchological Museum.



Okazaki, Kyoto, Japan.

1915.



At first I used to go out myself collecting specimens to different parts of the empire; but, finding it very difficult for me, because of a weak constitution, to adapt myself to circumstances or climates of the districts I should visit, I decided to employ and educate two or three assistants in spite of limited means, and to despatch them not only to every part of Japan, but also to many far away groups of isles, such as the Bonins and the Loochoos, the Kuriles and Formosa, and to Korea and China with the view of collecting material for study much more widely than I had done before. The expenses for these explorations amounted to not a little sum of money. As I pursued my studies, I wanted books, pictures, magazines, etc. for reference. These also cost me a great deal. On the other hand, I tried to publish a conchological magazine and a few other books in order to announce to the public the results of my investigations, and to disseminate information of newly discovered facts, and was consequently obliged to sustain a great loss. It was in this way that I consumed half my property.

I had never received any financial support from others up to that time, and proceeded with my work, only sparing in the livelihood of myself and my family. It was therefore very hard for me to extend my work further under such circumstances, and yet the state and condition of scientific circles not allowing me to stand still, I determined upon the establishment of a conchological museum that I had been brooding over for years.

Finding it very difficult to complete it by myself, I had been running about in all directions in search of a proper method or plan, when the government of Kyoto City, approving of my work, proposed to lend me free of charge a lot of ground for the site of my museum; and then my two or three earnest advocates in America offered to contribute the greater part of the building expenses. My resolution was too strong to give way to disappointment when these favorable proposals were withdrawn. Forced by circumstances, I could do nothing but my utmost toward the realization of my plan, and was determined "not to look back, as I had put my hand to the plough" nor to leave it off until I should fall down dead.



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